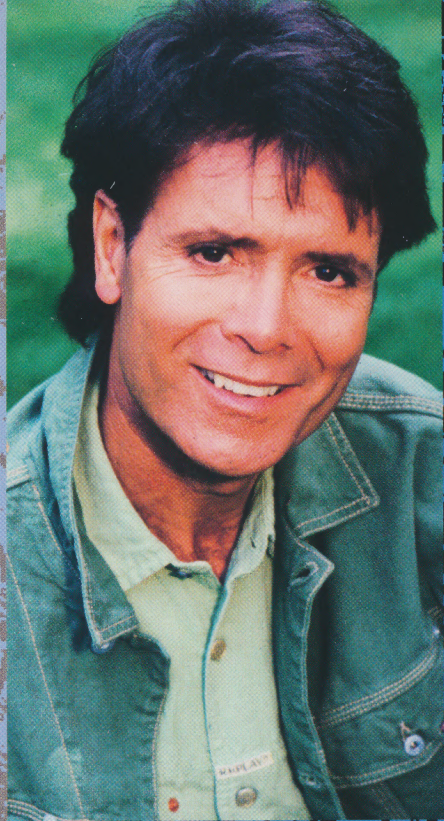


*The Cliff Richard Collection*



1976-1994



- 1 Wired For Sound
- 2 Dreamin'
- 3 I Still Believe In You
- 4 Carrie
- 5 Some People
- 6 The Only Way Out
- 7 Slow Rivers  
(with ELTON JOHN)
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(with OLIVIA NEWTON-JOHN)
- 20 Mistletoe And Wine



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**RAZOR  
& TIE**



When Cliff Richard finally hit the U.S. top ten with “Devil Woman” in 1976, the veteran performer had already accumulated 65 hits on the British charts. Although Richard is regarded by many as the “Elvis Presley of England” for recording the first rock and roll hit by a British artist—1958’s “Move It” with the Drifters, renamed the Shadows the following year in deference to America’s Drifters—he only had sporadic Top 40 success in the United States with the singles “Living Doll” in 1959 and “It’s All In The Game” in 1964.

The success of “Devil Woman” and the album *I’m Nearly Famous*, produced by former Shadows guitarist Bruce Welch, was due in part to the enthusiasm of Elton John, a long-time Richard fan who heard some of the tracks and decided to release the album in the States on his Rocket Records label. Rocket, which revived Neil Sedaka’s career in 1974 with the release of “Bad Blood,” found similar success on the AM airwaves with “Devil Woman” in 1976. Unfortunately, Richard’s next two projects on Rocket, 1977’s *Every Face Tells A Story*, a country/rock venture, and 1978’s more pop/rock sounding *Green Light*, both failed to chart.

In 1979, Richard was without a U.S. record deal and began recording an album in the U.K. titled *Rock ‘n’ Roll Juvenile*, a return to a harder rock sound. Richard co-produced the album with his guitarist and “Devil Woman” co-writer Terry Britten (who later wrote and produced Tina Turner’s “What’s Love Got To Do With It”).

After most of the album was completed, “Devil Woman” producer Bruce Welch presented Richard with “We Don’t Talk Anymore,” a song written by Richard’s bassist Alan Tarney. “We Don’t Talk Anymore” was a “tone too high” for Richard to sing, but after a lot of work, he managed to pull it off, adding falsetto to the middle break and fade out. It returned him to the Top 10 in the U.S., and gave him his first #1 hit in Britain in 11 years. Ultimately, it became his biggest hit worldwide, selling five million copies. In the U.S., the album was retitled and released as *We Don’t Talk Anymore* on EMI America.

With the success of that single, it made sense for Tarney to produce Richard’s next two records. “I needed to work with someone else,” Richard explains, “Alan came up and I thought, this is my kind of music. I love the stuff he writes...it drew something else out of me and gave me another blast on the charts.”

Tarney, whose distinct sound was marked by a mesh of electric guitars over a bed of synthesizers, and anchored by wet sounding drums and textured back-up vocals, didn’t disappoint. On *I’m No Hero* (1980), Tarney brought in a half-finished track which featured a catchy guitar riff and another musical bit with just the word “woman.” Leo Sayer (who at

that time was working with Tarney on his own hits “More Than I Can Say” and “Living In A Fantasy”) added the lyrics; Richard then ad-libbed the “woman” part at the end of the song and “Dreamin’” was born, his third Top 10 U.S. hit.

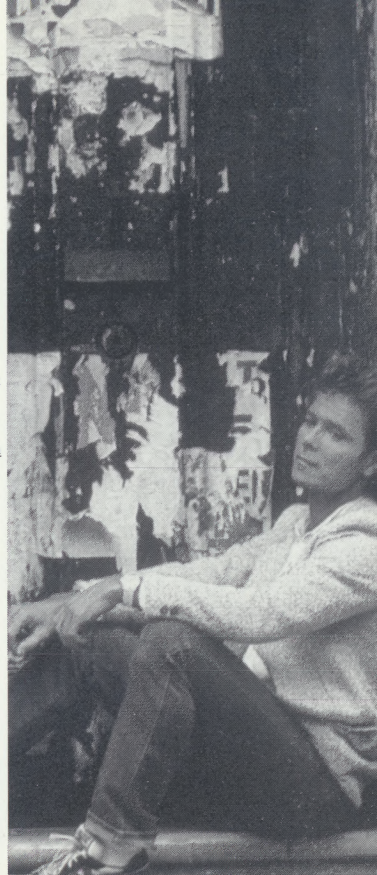
In the week “Dreamin’” hit the Top 10, it was joined in the Top 40 by “Suddenly,” Richard’s duet with Olivia Newton-John from the *Xanadu* soundtrack. “Suddenly” ranks as one of Cliff Richard’s greatest records. “I guess it’s got to do with the fact that Olivia and I are good friends,” he reasons, “and I’d helped her in the beginning of her career. She was in my background vocal group for years and did my U.K. TV series *It’s Cliff Richard* in 1972. We do have a good relationship and I think it really comes across in the song.”

Soon, a second single from *I’m No Hero*, “A Little In Love,” broke into the Top 20, leading Richard to perform live in the U.S. for the first time since a various artists tour in 1960. A third single, “Give A Little Bit More,” peaked at #41. Yet despite three hits and added exposure from the *Xanadu* duet, *I’m No Hero* didn’t get past #80 on the album chart.

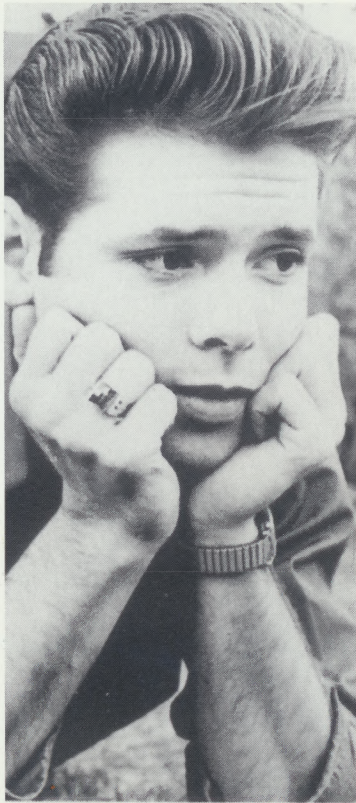
Richard, by then already 41, pressed ahead with *Wired For Sound* (1981). The title track only grazed the bottom half of the Hot 100. But the second single, a live version of “Daddy’s Home” from his British television show *Cliff*—and the only track produced by Cliff himself—returned him to the Top 40 for the last time to date.

“I wanted to re-record it in the studio with Alan Tarney because he’s very good at revamping and rearranging oldies. So I did it live, thinking the live version would make a great demo to work from. He heard the live version and said ‘Oh no, there’s a magic to the live version. You should release that.’”

It shot to #2 in England, right under “Don’t You Want Me” by Human League. Still, Richard feels he failed in his goal to make the definitive version of the 1961 Shep & The Limelites hit. But the singer underestimates the power of his graceful, moving version, which achieved a level of poignancy







only hinted at in the original. "Daddy's Home" perhaps best demonstrates the appeal of Richard's endearing and earnest singing style which hasn't waned over the years.

His last EMI America album, 1983's Give A Little Bit More (released as Silver in the U.K. to commemorate his 25th anniversary in the business), featured his last U.S. chart hit, "Never Say Die (Give A Little Bit More)" and the overlooked gem "Ocean Deep." The artist says he knew it was special when he performed it as a new song in concert. "Every time I sang 'Ocean Deep,' the audience erupted at the end of it." Still, EMI in England, believing it was hard to get airplay with a ballad, put it on the B-side of the U.K. single "Baby You're Dynamite," although later on, it briefly charted on its own. A song about a man's desperate loneliness, "Ocean Deep" marks one of the best performances of Richard's career.

Between 1984 and 1987, while fielding offers from different record companies, Richard became involved with numerous one-off projects. In 1984, he recorded "Two To The Power," a duet with Janet Jackson. The following year, he released the "Rosanna"-ish "She's So Beautiful," written and produced by Stevie Wonder for Richard's return to the stage in Dave Clark's musical Time. (Richard and Wonder never met, but instead sent tapes back and forth across the Atlantic because, according to Richard, Wonder "tends to work at 4:00 in the morning.") In 1986, Richard reunited with Elton John for the duet "Slow Rivers," released on John's last Geffen album, Leather Jackets, and recorded a cover version of "All I Ask Of You" from Andrew Lloyd Webber's musical "Phantom Of The Opera" with the composer's then-wife Sarah Brightman (Barbra Streisand had an adult contemporary hit with the song in 1988).

In 1987, Richard re-signed with EMI U.K. and reunited with Alan Tarney for Always Guaranteed, which went platinum in England, and became his best selling album there up to that time. Ironically, it was licensed to the tiny U.S. label Striped Horse which had limited resources for promotion and was not

able to break the album in the U.S. In 1990, one of the tracks, "Some People"—a Top 10 hit in the U.K. and one which could have returned him to the Top 40 in the States—briefly showed up on three adult contemporary charts in the U.S. Unfortunately, it soon disappeared. Other than 1994's "I Still Believe In You," which has frequently been played on the daytime soap opera One Life To Live and is featured on its soundtrack, none of Richard's material has been released in the United States since 1988.

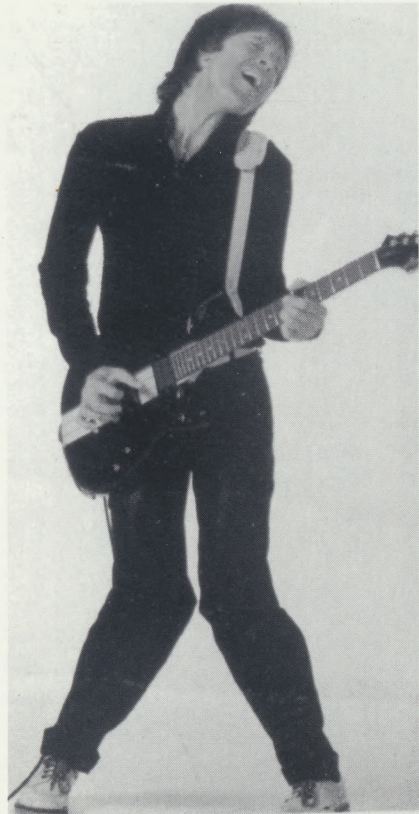
Richard's international career continues to flourish with #1 hits in England in 1986, 1988 ("Mistletoe And Wine" was the best-selling U.K. single that year) and 1990. Last year, he surpassed Elvis Presley's record of 113 British chart hits and now has more hits on the U.K. charts than any other artist in history. And he's about 50 weeks away from topping the King for most accumulated weeks on the charts.

The ever-youthful Richard—now 53 and still looking half his age—maintains his enthusiasm for recording, including his latest project, a musical based on the classic novel Wuthering Heights, called Heathcliff. He'll play the title role, with an album of songs written and produced by John Farrar and Tim Rice due in England in 1995.

Richard believes he's constantly able to reinvent himself in the U.K. and keep his music fresh through great songs, different producers and the 100% backing of EMI U.K. "With every record I've ever made, we have this massive campaign and I'm presented as though nobody in the world knows me. And that's why it works."

With that in mind, we proudly introduce to you...Cliff Richard. And after listening to this album of his best work, you'll realize just what an introduction it is.

— Guy Aoki, May 1994







- 1 Wired For Sound** (Tarney/Robertson)  
Peak position #71 U.S./#4 U.K. From the album *Wired For Sound* (Peak position #132)  
Produced by Alan Tarney © 1981 EMI Records Ltd./ U.K.  
© BAR Music/Warner Chappell Music
- 2 Dreamin'** (Tarney/Sayer)  
Peak position #10 U.S./#8 U.K. From the album *I'm No Hero* (Peak position #80)  
Produced by Alan Tarney © 1980 EMI Records Ltd./ U.K.  
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- 3 I Still Believe In You** (Pomeranz/Pitchford)  
Peak position #6 U.K. From the album *Cliff Richard-The Album* (U.K. only) and *One Life To Live: The Best Of Love* (Peak position #83) Produced by Cliff Richard/Paul Moessl © 1992 EMI Records Ltd./ U.K.; Courtesy of The Cliff Richard Organisation  
© Warner Chappell Music/Upward Spiral Music/My Macaroni Tunes
- 4 Carrie** (Britten/Robertson)  
Peak position #34 U.S./#4 U.K. From the album *We Don't Talk Anymore* (titled *Rock 'n' Roll Juvenile* in the U.K.) (Peak position #93) Produced by Terry Britten/Cliff Richard  
© 1979 EMI Records Ltd./ U.K.  
© Kongrider/Warner Chappell Music
- 5 Some People** (Tarney)  
Peak position #3 U.K. From the album *Cliff Richard* (titled *Always Guaranteed* in the U.K.)  
Produced by Alan Tarney © 1987 EMI Records Ltd./ U.K. Courtesy of The Cliff Richard Organisation  
© Warner Chappell Music
- 6 The Only Way Out** (Martinez)  
Peak position #64 U.S./#10 U.K. From the album *Now You See Me, Now You Don't*  
Produced by Cliff Richard/Craig Pnuss © 1982 EMI Records Ltd./ U.K.  
© Rockfield Music/Warner Chappell Music
- 7 Slow Rivers (with ELTON JOHN)** (John/Taupin)  
Peak position #44 U.K. From Elton John's album *Leather Jackets* (Peak position #91)  
Produced by Gus Dudgeon © 1986 Geffen Records, Inc.  
© Big Pig Music
- 8 True Love Ways** (Petty/Holly)  
Peak position #8 U.K. From the album *Dressed For The Occasion* with the London Philharmonic Orchestra (U.K. only) Produced by Cliff Richard/Richard Hewson  
© 1983 EMI Records Ltd./ U.K.  
© Southern Music
- 9 A Little In Love** (Tarney)  
Peak position #17 U.S./#15 U.K. From the album *I'm No Hero* (Peak position #80)  
Produced by Alan Tarney © 1980 EMI Records Ltd./ U.K.  
© Warner Chappell Music
- 10 Daddy's Home** (Sheppard/Miller)  
Peak position #23 U.S./#2 U.K. From the album *Wired For Sound* (Peak position #132)  
Produced by Cliff Richard © 1981 EMI Records Ltd./ U.K.  
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- 11 Never Say Die (Give A Little Bit More)** (Britten/Shifrin)  
Peak position #73 U.S./#15 U.K. From the album *Give A Little Bit More* (titled *Silver* in the U.K.)  
Produced by Terry Britten © 1983 EMI Records Ltd./ U.K.  
© Nyaxe Music/Warner Chappell Music
- 12 We Don't Talk Anymore** (Tarney)  
Peak position #7 U.S./#1 U.K. From the album *We Don't Talk Anymore* (titled *Rock 'n' Roll Juvenile* in the U.K.) (Peak position #93) Produced by Bruce Welch © 1979 EMI Records Ltd./ U.K.  
© ATV Music/Warner Chappell Music

- 13 All I Ask Of You (with SARAH BRIGHTMAN)** (Hart/Webber)  
Peak position #3 U.K. From Andrew Lloyd Webber's album *The Premiere Collection* (Peak position #130) Produced by Andrew Lloyd Webber © 1987 EMI Records Ltd./ U.K.; Courtesy of The Cliff Richard Organisation © The Really Useful Group
- 14 Devil Woman** (Britten/Holmes)  
Peak position #6 U.S./#9 U.K. From the album *I'm Nearly Famous* (Peak position #76) Produced by Bruce Welch © 1976 EMI Records Ltd./ U.K.;  
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- 15 Ocean Deep** (Tratt/Sweet)  
Peak position #72 U.K. From the album *Give A Little Bit More* (titled *Silver* in the U.K.)  
Produced by Craig Pnuss © 1983 EMI Records Ltd./ U.K.  
© Patch Music/Carlin Music
- 16 Love Is The Strongest Emotion** (Leeson/Vale)  
From the album *Cliff Richard - The Album* (U.K. only)  
Produced by Cliff Richard/Paul Moessl © 1993 EMI Records Ltd./ U.K.; Courtesy of The Cliff Richard Organisation © EMI Music/Virgin Music
- 17 She's So Beautiful** (Poulsen)  
Peak position #17 U.K. From the album *Time*  
Produced by Stevie Wonder/Dave Clark © 1985 EMI Records Ltd./ U.K.  
© Spurs Music Publishing
- 18 My Pretty One** (Tarney)  
Peak position #6 U.K. From the album *Cliff Richard* (titled *Always Guaranteed* in the U.K.)  
Produced by Alan Tarney © 1987 EMI Records Ltd./ U.K.; Courtesy of The Cliff Richard Organisation © Warner Chappell Music
- 19 Suddenly (with OLIVIA NEWTON-JOHN)** (Farrar)  
Peak position #20 U.S./#15 U.K. From the original motion picture soundtrack album *Xanadu* (Peak position #4) Produced by John Farrar © 1980 MCA Records, Inc. Courtesy of MCA Records, Inc. © John Farrar Music
- 20 Mistletoe And Wine** (Strachan/Stewart/Poole)  
Peak position #1 U.K. From the album *Private Collection 1970-1988* (U.K. only)  
Produced by Cliff Richard © 1988 EMI Records Ltd./ U.K.; Courtesy of The Cliff Richard Organisation © Patch Music/Southern Music

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